

VARIED VIEWS OF AN ACTOR

RUDDOLF SCHILDKRAUT'S DIVERSE TALENTS.

A Realistic Actor in Poetic Plays—His Success in Low Comedy—A New Lear and Shylock—Duel Scene in "La Belle Paree"—Continental Music Hall Type.

Rudolf Schildkraut has acted already in five plays at the Irving Place Theatre. His versatility has been sufficient to establish the undeniably versatile of this German actor. To act *Lea*, *Flammen*, *Lea* and *Flammen*, to mention the bit of theatrical bravura. Kittenheben, written for Herr Schildkraut, is to prove an actor's ability to succeed in a wide range of characters. Then there was *Shylock*, which probably did more than any other part to establish the actor's fame, seen here as a final test of his skill.

Versatility is a quality not highly appreciated by our public. The opportunity to see an actor in "Charles's Aunt" on one evening and in "Hamlet" the next never endeared him to American audiences. One reason for this distrust lay in the suspicion that the player would probably be equally superficial and insincere in his impersonation of the protagonist in both dramas, so that neither would be interesting. This alternated with the probability that he would be so excellent in one part as to preclude any chance of success in the other. Ernest Novelli, with his dazzling theatrical facility that imparted a certain veneer to every role he acted but struck from none of them the deep, moving note of a sincere genius, is an admirable justification of the American attitude toward versatility for its own sake.

The new German actor at the Irving Place is an artist of greater depth of feeling than Novelli, who appeared an uncommonly superficial expert in his art. As the prejudiced, crafty, suspicious *Flammen*, determined to keep his educational methods in control, whatever means he might be compelled to adopt for that purpose, Herr Schildkraut draws the character with the German actor's infallible truthfulness to bourgeois life. In his flashes of humor, his pompousness and mediocrity he is a thoroughly human and comprehensible embodiment of the German petty official. The highest test of his ability in this part lay in the actor's power to keep the unscrupulous pedant from being altogether good or wholly bad. Even if he were contemptible he was also amusing. There was genius for character in the fidelity to that type of minor pedagogue which suggested the black frock coat, the struggling beard, the sticky hair and the wrinkled trousers. Here Herr Schildkraut painted a general portrait of recognizable humor and truthfulness.

Of course *Lea* is quite another question. To know that Herr Schildkraut is without personal distinction of any kind, being short and thick in figure, is not equivalent to saying that he would be unable to supply the regal note necessary to the hero of "King Lear," whatever else he may have been. Ernst von Posner has no physical impressiveness, but he embodied *Shylock* when that was required by the text. The actor now at the Irving Place Theatre describes himself as the most modern of the Germans who undertake Shakespearean roles. It was from that angle that he set out to give his *Lea* to the world.

It was altogether his own conception of the king. It is not only lacking, as one might have expected, all trace of the "grand style" but it revealed no classic style of any kind whatever. It began as a study in senile dementia and it remained there with various impressive and moving exhibitions of a sound theatrical technique may accomplish in revealing with variety and imagination the different pathological symptoms of a mind diseased. If one may accept the hypothesis on which Herr Schildkraut makes *Lea* serve the purposes of his skill and add a lustre to his repertoire there is much that is theatrically interesting in his performance; but there is little or nothing that is true to the spirit of Shakespeare. Yet the critic is not certain that with its so-called modernity and its insistence on much that is superficial and trivial, it is not more interesting than the stilted mediocrity and conscientious artificiality of many German actors who play Shakespeare. It is acquaintance with what the rank and file do in the Shakespearean theatre in Germany that throws into brilliant relief the acting of such a player as Von Posner and used to add the same brilliancy to the work of two such geniuses as Von Sonnenhalt and Kainz. Compared with them in the drama of Shakespeare, Ludwig Barnay, who was typical of his kind, seemed a wooden, self-conscious declaimer of German Shakespeare. Herr Schildkraut's strongly individualized and graphically expressed conception of *Lea* stands in interest if not in poetry and imagination far in advance of what his colleagues usually accomplish in the plays of the Elizabethan playwright.

If the dramas of Schiller need a special patience before a foreign public, toleration is imperative to a performance with so disheartening a *Flammen* as Herr Schildkraut presented to the patrons of the Irving Place Theatre on Saturday night. Here was a wholly realistic apparition of the midst of a drama that must have poetry if it is to live at all. Here in the midst of Schiller's stencilled heroes which derive their power to-day largely from the imagination and poetry of their interpreters, this most modern player of the classics injects a figure which might possess the heroic qualities of the Captain of Koepenick. Of the romantic villainy of *Flammen* there was no trace in this rather stout, undersized man applying the methods of the most literal realism to Schiller's tragedy. There were undeniable details that proved strikingly original. Throwing himself so naturally on the divan during the monologue concerning the means by which he could rid himself of his father, and then after the false announcement of the death of Carl his method of killing the old man, and then stretching his legs over the chair, was the last word in the naturalistic treatment of a situation that derives its possibility only from the romantic spirit of the age that produced the play. "The Riders" with such a *Flammen* is more of a hardship than Schiller's drama of storm and stress usually is.

It may seem inconsistent to say that some of the qualities of this *Flammen* were preponderant in *Shylock*, yet they were obvious in what is undoubtedly Schildkraut's best performance. Given an ordinary, prosperous, fat contented in the New York ghetto of the day as the actor's conception of the Jew that Shakespeare drew, there can be no denying that the portrait of the natural and yet artificial of this famous character which the German actor has composed

Little of the influence of his racial dignity was to be detected in the motives that inspired this *Shylock*. The Jew was little more than a battered rag in his lamentations over the loss of *Nerissa*, and there seemed a deeper note of despair over the loss of the ducate than the daughter.

A mask of wonderfully vivid expressiveness, a costume of neutral tints with no touch of color or texture to show the wealth of the Jew, an ungraceful, rolling gait, these were some physical impressions derived from Schildkraut's Jew of Venice. In the trial scene there was a variety of detail rather than an effect of cumulative strength which may at the first performance have been due to the slip of one of the actors who forgot one important speech altogether and later restored it to the text. Sharpening his knife on his boot, as all *Shylocks* do; taking the steel in his mouth that he may drive the weapon in, as few *Shylocks* do, and falling in a faint before the *Doge*, so long continued that *Portia* seems to think him dead—which *Shylock* we can recall ever did—are episodes of his acting in the scene. But all his naturalness, the biting outburst of chagrin, the despised human nature could not keep up to the highest degree of interest of the audience in a matter of fact *Shylock* who clambered to his feet and left the court room with so little striking detail of "business" as Schildkraut reveals. Few actors have so ignored the opportunities of this exit as this German visitor at the Irving Place Theatre does.

He is thus true to his artistic principles. They find their flower in such a modern comedy as "Flammen" as *Educator*. It is a disputed question whether or not such a naturalistic treatment of poetic plays is terrible or fairly. It certainly robs them of beauty, and that is a crime against any work of art for which there seems no compensation in any quality that such a method substitutes.

No single episode in the kaleidoscopic wonders of "La Belle Paree" at the Winter Garden is more characteristic of the care and variety that have been imparted to the production than the duel between the two women in a stretch of the Bois de Boulogne. The change of scene from the café in which a quarrel over the possession of the artist's hat occurred shows a shadowy landscape just before dawn. Slowly the light falls over the shrubbery and one slowly discerns in the growing daylight a passage between the trees leading to an open spot. When the view is finally visible, two shadowy figures dressed in black sweep from the pathway into the open. They glance furtively about them in search of followers. Tall, gracefully slim women they are, with their tight fitting velvet gowns sweeping back of them in inky yards. Sabre plumes float from their flaming braided hats. They are the seconds for one of the parties in the duel.

Having assured themselves that there is no danger from the law they signal to their associates. Two more women dressed in the same sinister fashion enter and sweep questioning about the space as if to examine its suitability for the purpose. They are followed by another businesslike looking woman who deposits on the ground a small leather case she has brought with her. She is the doctor. All wear the same black gowns and hats that might be a uniform so identical are they in every case. The principals follow. The fight in the short purple shirt is Miss Dazie, the dancer. Her opponent is a tall, lithe girl with regular features and auburn hair, Grace Washburn. Before they select their weapons and take their places Miss Washburn peels off her pale pink jacket and is clothed from the waist up only in a tight tricot jersey.

It is in the preliminaries of this striking little interlude that the audience finds its principal interest. Neither of the combatants is able to fence skilfully and Miss Dazie shows such slight fire in the fight that there is little more to absorb the audience except the contemplation of Miss Washburn's frail beauty and the effective manner in which she falls wounded when the duel has gone against her. The originality of the scene and the skilful manner in which it is pictorially exhibited are so admirable that it is unfortunate the duellists are not able to impart the excitement that would come from a fiery attack.

There is very little more over the European music hall about the Winter Garden, or for that matter about its entertainment. "La Belle Paree," which makes up two-thirds of it, is no more than a so-called show of the type that has been familiar every summer when the season for light entertainment sets in. The spectators are allowed to smoke, at least the men are. Whether or not this privilege at the new theatre will make audiences long for the same liberty elsewhere is a question that the future alone can answer. In the meantime there is still a lack for the kind of music hall that flourished on the Continent and in London. Such a stage performance would of course demand for its home quarters quite different from the habitat of the glittering new show at the old Horse Exchange. There would have to be spacious promenades, there would just as necessarily have to be boxes of a different character from those at the Winter Garden; and it is doubtful if such austere decorative and architectural schemes would serve for the kind of a theatre that New York ought to possess. Let us playhouse the making and another springing into existence so rapidly as almost to counterbalance the number that every day surrenders to the lure of the moving picture, there ought to be room for such an experiment as a first class music hall here. With its variety turns, its bit of ballet and opera, and its other novelties, there should be chance enough in the experiment to make a trial worth while. But it could never succeed outside of a building suited for its purposes as well as the old Koster & Bial house was, for instance.

Last Indian Act.

From the Los Angeles Times. A W. Reddington, formerly a scout for the United States army, has succeeded in the Indian country, where he was captured on the battlefield at Squaw Valley. His father's name was Rock Creek Mike and he lived on Rock Creek in northern Idaho county. His father was one of the last Indians who knew the art of making and using bows and arrows, and it is possible that his father was the last of his kind. Some of the old Indian arrows were used in the production of the play. The play is a story of the life of a young man who was captured by the Indians and who was later rescued by the army.

Old Time Snailbox Cure.

From the London Chronicle. In a small matter was apparently a very simple matter in the good old times. John of Galesden, court doctor to Edward II, has recorded that he got rid of the disease by a simple expedient of wrapping his patient in a blanket and then setting it on fire. The patient was taken, he says, and he was cured. The cure was a snailbox cure, and it was a very simple one. The patient was taken, he says, and he was cured. The cure was a snailbox cure, and it was a very simple one. The patient was taken, he says, and he was cured. The cure was a snailbox cure, and it was a very simple one.

GILLETTE REVIVES OLD PLAY

"HELD BY THE ENEMY" WILL BE SEEN AGAIN TO-MORROW.

New Theatre Matinees to Illustrate the Development of the Drama—Frances Starr Returns With "The Eastway West"—News of the Theatres and Players.

For the first time since 1887 William Gillette will appear in this city this week in "Held by the Enemy" at the Empire Theatre, where he is playing his farewell engagement in his own successes. No play ever exceeded the popularity that this vivid civil war drama did immediately after its production at the Madison Square Theatre in this city on 1888. It was played by Gillette more than two thousand times and was established as an audience favorite by the success of the play. The drama goes to see a revival of an archaic form it has its lesson, for the occasional player who likes a moral with his theatrical diet it carries a powerful message, for the lover of music it provides enjoyment and the seeker after entertainment has his expectations gratified.

"Rebecca of Sunnybrook Farm" celebrated its two hundredth performance at the Republic Theatre last week. Hayward Ginn has been added to the cast to play the part of Adam Ladd and Edwin Smedley to play the part of the charity boy, Little Boy Blue. It is a little bit of everything. For the student of the drama who goes to see a revival of an archaic form it has its lesson, for the occasional player who likes a moral with his theatrical diet it carries a powerful message, for the lover of music it provides enjoyment and the seeker after entertainment has his expectations gratified.

The Astor will continue to offer Holbrook Blinn in Edward Sheldon's play "The Boss." Mr. Blinn's characterization of Michael Regan, "The Boss," has been favorable. The play is admirably supported by Emily Stevens, Frank Sheridan and H. A. Lotte.

"Baby Mine," in which Margaret Mayo injected more laughs than are usually supplied to farces, has become firmly reestablished at Daly's, and will remain there the remainder of the season. The interest that London is taking in the play, which is one of the season's biggest successes in the British metropolis, is a reflection of the success of the farce in New York.

Next Monday night will mark the one hundredth performance of "Over Night," Philip H. Bartholomae's comedy of the honeymooners, at the Hackett. Although "Over Night" soon leaves the Hackett, owing to a change in the theatre's management, arrangements have been made to transfer it to another house. Margaret Lawrence, Jean Newcomb, Herbert A. Vost and A. P. Aylworth are in the cast.

The first of the William A. Brady attractions to be presented at the Manhattan, which has recently come under the management of the Shuberts, is "The Nigger," the play of Southern life by Edward Sheldon, which the New Theatre originally produced. Guy Bates Post will be seen in his original character of George, and Florence Rockwell will play the role of Georgiana Byrd, the Southern girl.

In "Get Rich Quick Wallingford," at the Cohan Theatre, the two truths that combine to form the theme of the play are that the love of a good woman will work the salvation of any man and that if the average man who lives by his wits would do the same amount of energy and ingenuity to honest business he would find legitimate success. The characters drawn by Cohan are easily found in the life of the metropolis, and the play is a feature and adds materially to the entertainment.

Blanche Bates appears in "Nobody's Widow" at the Hudson Theatre. The farcical romance is from the pen of Avery Hopwood. So great is Miss Bates' success in this play that overtures have been made to David Belasco regarding the possibility of adapting it into a light opera.

April 5, Mrs. Fiske will offer as her annual new production, "The Bumpsteads," a comedy by Harry James Smith.

"Everywoman," which enters upon its second month at the Herald Square Theatre, is a play of that unique type the latest classification. It is a little bit of everything. For the student of the drama who goes to see a revival of an archaic form it has its lesson, for the occasional player who likes a moral with his theatrical diet it carries a powerful message, for the lover of music it provides enjoyment and the seeker after entertainment has his expectations gratified.

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"Excuse Me," Rupert Hughes's farce, has gained such a popular favor that it will occupy the Gaiety Theatre for the remainder of the season. The scenes are laid aboard an overland limited train bound for San Francisco and the humorous situations are evolved from incidents resulting from the close proximity for five days of varied types of persons.

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The musical comedy "Alma, Where Do You Live?" which has been playing at Weber's Theatre for the last seven months, has outlived its rivals that started at the same time. Truly Shattuck sings the title role and John McCloskey has established himself as a favorite by his singing and acting.

Twelve big circus acts are incorporated in the arena programme at the Hippodrome. Especially amusing is the boxing kangaroo. Besides the circus programme there are a number of big spectacles, including "Marching Through Georgia," a panoramic pageant of plantation days of the time when Sherman's army marched to the sea. Its most interesting scenes are the cotton plantation and the big battle of Gettysburg. Jubilee singers and dancers are introduced, and the building of a pontoon bridge.

By following by a similar rôle in George Cohan's "The Talk of New York," will air, Cohan's "The Grand Opera House," this week in the McCreck-Rosenfeld and Von Tilzer musical comedy. "The Happiest Night of His Life." The rôle Mr. Moore enacts in his new play is another variety of the latest classification. It is a little bit of everything. For the student of the drama who goes to see a revival of an archaic form it has its lesson, for the occasional player who likes a moral with his theatrical diet it carries a powerful message, for the lover of music it provides enjoyment and the seeker after entertainment has his expectations gratified.

William A. Brady's production of "Way Down East" will be the week's attraction at the West End. The play has been before the public for sixteen years and is as clean and refreshing as it was when first produced. The love of realism is evident in the reproduction of the snowstorm and other striking effects.

This is the second week in the career of the new Winter Garden, which has been crowded thus far at every performance. The performance is unlike anything that has been seen in this country, is carried out on a big scale and the different forms of amusement are all of the most elaborate of their respective varieties. The programme includes "Bow Sing," a Chinese opera in one act and three scenes by Carol Fleming and Arthur Youst; "The Chinese Girl," a play in one act and nine scenes by Edgar Smith, with lyrics by Edward Madden and music by Jerome Kern and Frank Toura; a Spanish ballet, by Tortajada, and sixteen Moorish dancing girls, and a ballet of hieroglyphs and Harlequins, with solo dances by Miss Dazie, prima ballerina assoluta; "The Chinese Girl," a play in one act and three scenes by Carol Fleming and Arthur Youst; "The Chinese Girl," a play in one act and nine scenes by Edgar Smith, with lyrics by Edward Madden and music by Jerome Kern and Frank Toura; a Spanish ballet, by Tortajada, and sixteen Moorish dancing girls, and a ballet of hieroglyphs and Harlequins, with solo dances by Miss Dazie, prima ballerina assoluta.

Judging by the audiences of music lovers it is attracting nightly the melodies of Balfe's opera "The Bohemian Girl" will probably be heard for many weeks at the Majestic Theatre, where the Aborn Opera Company is presenting a revival of the opera. The principal roles are in the hands of Maurice Lavigne, Bertha Shalek, Florio Sloane and Blanche Duffield.

The success of Klaw & Erlanger's production of "The Pink Lady" at the New Amsterdam Theatre has been so great that Marc Klaw has gone to London to make arrangements with Charles Frohman for the production of the McLeell-Caryl musical comedy there during the coronation period. Hazel Dawn, Alice, Harney Bernard, Ed. Jolson, Lorraine, Lorraine and William Elliott are the principals in the production.

The engagement of Louise Gunning in the "Balkan Princess" with Robert Warwick and Herbert Corthell continues at the Casino Theatre. The musical play offers the problem of a princess who found that she had to marry within a week or abdicate her throne. The romantic story is liberally supplied with fun and melody.

"The Spring Maid," with its tuneful Viennese score, is now in its fourth month at the Liberty Theatre. The charming opera with Christie Macdonald as the star maintains its popularity to such an extent as to insure an all year success. Since its first performance Christmas night there has not been a song, dance or bright line which had not been changed.

Low Fidelity continues his engagement in "The Hen-Pecks" at the Broadway Theatre and there is every reason to believe that this attraction will enjoy an uninterrupted career there for a long time. "The Hen-Pecks" is described as a musical panorama in six pictures, but in addition to the six scenes which are all on the most lavish scale, it also contains a fund of humor, witty lines, numerous songs and novel specialties.

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Seventeen vaudeville acts will be given at Hammerstein's Victoria Theatre again this week. Billy B. Ban and the "Beau-mot Sisters" in their famous skit "Propa"; Grace Hazard in her singing specialty, "Five Feet of Comic Opera"; Pat Rooney and Marion Best, presenting "The Buxell Bell Boy"; Daisy Harcourt, the English singing comedienne; Victor McCloskey, the cartoonist; Lyons and Yocco, the harpist and singer; Clark and Vardie, Italian character comedians; Jane Courthorne, a comedy duo; and a comedy duo, Patsy Doyle, teller of stories, and Katherine Clarke and her vocal novelties are some of the entertainers.

Paul Armstrong's latest one act play, which he calls "A Romance of the Underworld," will be acted for the first time at the Fifth Avenue Theatre this week. It is said to be the biggest act ever attempted on the vaudeville stage, having twenty-one speaking parts. Marion Murray and company will make their first appearance at the theatre in their comedy "The Prima Donna's Honor." Belle Baker, who recently forged to the front as a comedienne, will be heard in a new repertoire of songs; Jack and Violet will be the original Italian stock company manipulators, will furnish a new act to vaudeville. Clifford and Burke, two funny fellows; Leon Rogge, the whistler and violinist; Max and a comedy duo, and several other high class acts complete the programme.

William H. Thompson appears in "The Wise Rabbi" at the Colonial this week in the place of honor on the programme. "High Life in Jail," with William Maller in the lead, will strike a less sombre note. Belle Blanche will give her impersonations of other celebrated performers, and "The Come Back," a comedy of college life, will be played by Paul Dickey and a capable company. Deiro, with his accordion; the Tasmanian Van Diemen Trio, the burnt cork Trinity, and a number of other acts are promised.

George Lashwood, the English comedian and Beau Brummell, heads the bill at the Alhambra this week in his farewell engagement in this country. "Into the Light" will be the new offering of the Light and Dark Trio, the burnt cork Trinity, and a number of other acts are promised.

AMUSEMENTS.

COLONIAL
CONCERTS TO-DAY
TO-MORROW
Wm. Thompson Dickey
Belle Blanche
High Life in Jail

BRONX
EDWARD ABELLES
THORNTON
JAMES
MARIE FENTON
WABEL HARDINE & CO.

COHAN & HARRIS
GRAND OPERA HOUSE
VICTOR MOORE
"THE HAPPY NIGHT OF HIS LIFE"

AMUSEMENTS.

ALHAMBRA
CONCERTS TO-DAY
TO-MORROW
George Lashwood
Jack Wilson & Co. Taylor & Co.

COHAN & HARRIS
GRAND OPERA HOUSE
VICTOR MOORE
"THE HAPPY NIGHT OF HIS LIFE"

COHAN & HARRIS
GRAND OPERA HOUSE
VICTOR MOORE
"THE HAPPY NIGHT OF HIS LIFE"

COLUMBIA
MAGNIFICENT BURLESQUE
THE MARATHON GIRLS
The N. Y. Symphony Orchestra
Wagner's "Iphigenie"

THE NEW THEATRE
Symphony
Mr. Walter Damrosch
Conductor
Josef Hofmann, Soloist
Wagner's "Iphigenie"

ORATORIOS
Carnegie Hall
Elijah
Frank Damrosch, Conductor
Mme. Alma Gluck, Mrs. Chr. Miller
Fred Gunster, Clarence Whitehill

Mary Garden
ONLY CONCERT IN N. Y. THIS SEASON
MR. SAMMARCO
Arturo Tosi, Violinist
Arturo Tosi, Violinist

STOJOWSKI
Final Piano Recital of Historical Series
Charles W. Clark
Song Recital
John McCormack

KAUFMAN
HAMBURG
MEYER
Mendelssohn Hall, Wed. Eve., Mar. 29, 8:30
Mendelssohn Hall, Thurs., Mar. 30, 8:30